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GREEN RIVER.

WHEN breezes are soft and skies are fair,
I steal an hour from study and care,
And hie me away to the woodland scene,
Where wanders the stream with waters of green,
As if the bright fringe of herbs on its brink
Had given their stain to the wave they drink;
And they, whose meadows it murmurs through,
Have named the stream from its own fair hue.

Yet pure its waters — its shallows are bright
With colored pebbles and sparkles of light,
And clear the depths where its eddies play,
And dimples deepen and whirl away,
And the plane-tree's speckled arms o'ershoot
The swifter current that mines its root,
Through whose shifting leaves, as you walk the hill,
The quivering glimmer of sun and rill
With a sudden flash on the eye is thrown,
Like the ray that streams from the diamond-stone.
Oh, loveliest there the spring days come,
With blossoms, and birds, and wild bees' hum;
The flowers of summer are fairest there,
And freshest the breath of the summer air;
And sweetest the golden autumn day
In silence and sunshine glides away.

Though forced to drudge for the dregs of men,
And scrawl strange words with the barbarous pen,
And mingle among the jostling crowd,
Where the sons of strife are subtle and loud —
I often come to this quiet place,
To breathe the airs that ruffle thy face,
And gaze upon thee in silent dream,
For in thy lonely and lovely stream
An image of that calm life appears
That won my heart in my greener years.

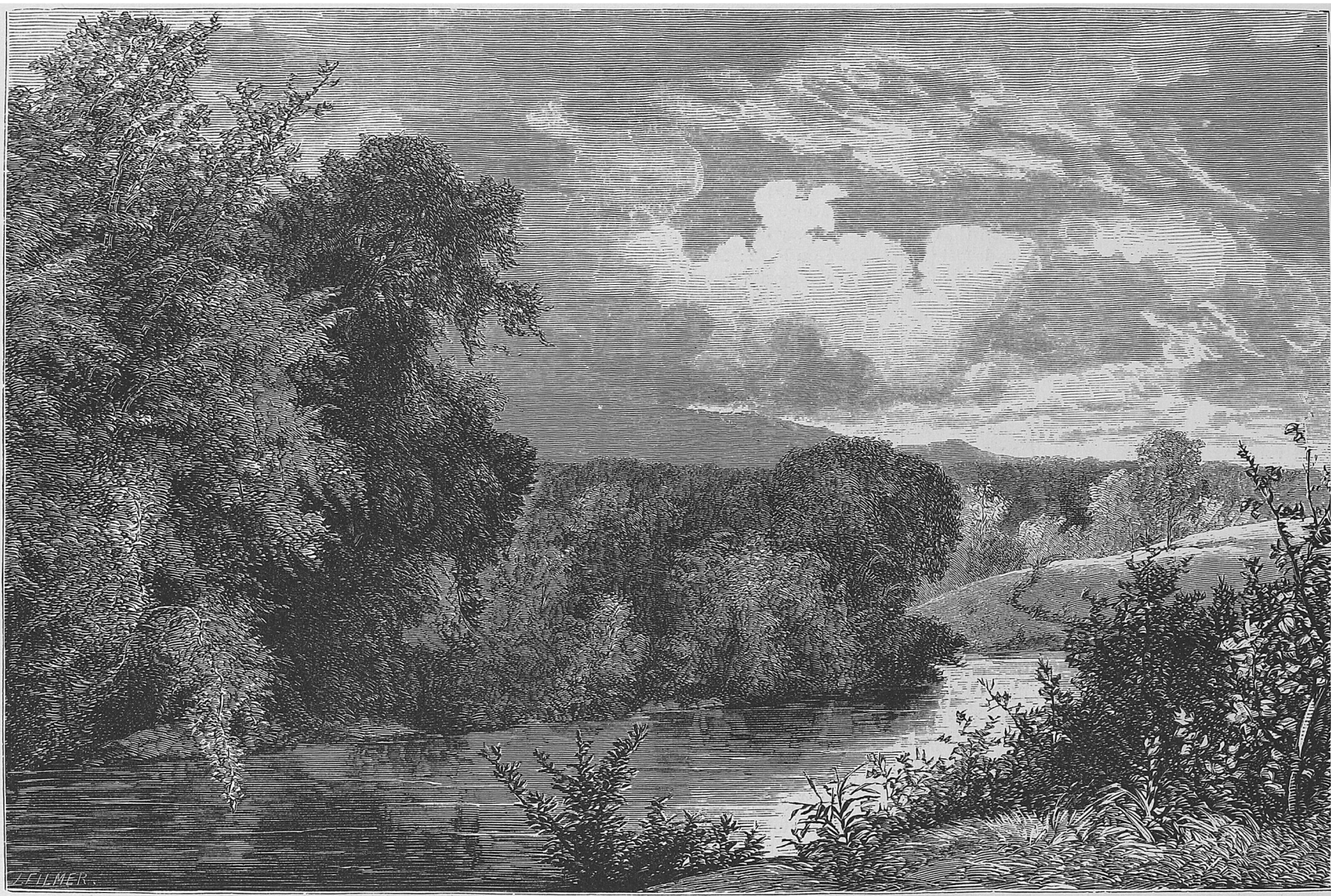
— William Cullen Bryant.

ANCIENT POTTERY.

THE many uses of clay in ancient times are amply exemplified by the remains which have come down to us, and are preserved among the most precious relics of by-gone days — the most familiar being the bricks from Nineveh bearing inscriptions in the cuneiform, or arrow-head character, and the pottery from Greece, Etruria, and Rome, embellished by the artistic influences of the various periods through which they passed.

Before describing the use of clay, however, as a

mightiest of their day, as well as to remember how all countries, however glorious and powerful, have succumbed and disappeared, leaving behind them but few traces of that prosperity which was the envy of their contemporaries. "Babylon is fallen, is fallen, and all the graven images of her gods He hath broken unto the ground." The book of Isaiah is rendered, if possible, more interesting when we find the records of King Sennacherib agreeing with the story related in the 36th chapter of the book of the Prophet who spake indeed words of fire; and a visitor to the Assyrian Galleries of the British Museum can see for himself the hexagonal tablets on which this record is inscribed, written with the fulsome flattery even now so much in vogue among Oriental nations. Whilst the original of the works of classic authors, familiar to us as household words, are utterly destroyed, owing to the perishable material on which they were written, we can see for ourselves — thanks to the happy idea of inscribing on clay — the triumphs of that Assyrian nation, which ruled the then known universe with a haughty sway.



"And forest, and meadow, and slope of hill,
Around thee, are lonely, lovely, and still."

Yet fair as thou art, thou shuntest to glide,
Beautiful stream! by the village side;
But windest away from haunts of men,
To quiet valley and shaded glen;
And forest, and meadow, and slope of hill,
Around thee, are lonely, lovely, and still.
Lonely — save when, by thy rippling tides,
From thicket to thicket the angler glides;
Or the simpler comes, with basket and book,
For herbs of power on thy banks to look;
Or haply, some idle dreamer, like me,
To wander, and muse, and gaze on thee.
Still — save the chirp of birds that feed
On the river cherry and seedy reed,
And thy own wild music gushing out
With mellow murmur or fairy shout,
From dawn to the blush of another day,
Like traveler singing along his way.

That fairy music I never hear,
Nor gaze on those waters so green and clear,
And mark them winding away from sight,
Darkened with shade or flashing with light,
While o'er them the vine to its thicket clings,
And the zephyr stoops to freshen his wings,
But I wish that fate had left me free
To wander these quiet haunts with thee,
Till the eating cares of earth should depart,
And the peace of the scene pass into my heart;
And I envy thy stream, as it glides along,
Through its beautiful banks in a trance of song.

material for the manufacture of vases, it is interesting to remember that through successive ages the implements of writing have varied greatly, according to the different times and peoples. Egyptian records are to be found inscribed on limestone, leather, and papyrus; Greece used the more imperishable bronze or marble to hand down to posterity the haughty edicts of her rulers, or to dedicate temples to her gods; the Assyrians and Babylonians employed, as the medium of recording their public archives, their religious dedications, or royal triumphs, their astronomical observations, or legal deeds, tablets composed of inscribed clay, which have remained as distinctly legible as if they had but just left the hands of the scribe. Two very large hexagonal tablets have been deciphered, and found to contain the history of the campaign of Sennacherib against Judah; others give us an account of the dedication by Nebuchadnezzar of a temple to the seven planets; a large series contains the history of Assurbanipal, better known as Sardanapalus; many are filled with accounts of divisions of properties, and limits of land-marks; others bear record of eclipses, comets, and astronomical wonders. The journalism of the age was inscribed on clay tablets, which help us to imagine the daily life of a people who flourished as the

Vases of terra-cotta were used by the Egyptians to contain the entrails, the heart, etc., of the dead, these jars being made in the shape of four genii. Am-set, "the devourer of filth," held the stomach and intestines; Hapi, "the concealed," the small intestines; Tautmutf, "the adorer of his mother," held the heart and lungs; Kebhsnuf, "the refresher of his brethren," held the gall-bladder and liver. Their names are to be found engraved on a cartouche. The Abbott Collection, now stored in the rooms of the New York Historical Society, possesses five of these jars — and students interested in Egyptian antiquities should not fail to visit this varied collection, which contains so many remains referring to Biblical subjects.

The use made of clay can be easily appreciated by turning to the catalogue of the contents of this institution, which has been drawn up with much care and erudition. "No. 2 — A shelf containing earthenware jars of the most elegant form. The large jars, upon which the number is placed, was, when found, full of eggs; the others are supposed to have contained wine, and are pointed at the ends to enable them to be stuck in the sand." "No. 4 — Bricks of unburned clay, supposed to have been made by the Israelites, some bearing the stamp of their taskmaster, Thothmes III." "No. 17 — Six conical stamps for securing

the locks of public buildings or granaries; the locks were covered with the mud of the river Nile, and while wet were stamped with the government stamp, and of course, could not be opened without breaking the seal." "No. 43—A small coffin in unbaked clay. At the entertainments of the rich, just as the company was about to rise from the repast, a small coffin is carried round, containing a perfect representation of a dead body, and the bearer exclaims: 'Cast your eyes on this figure—after death you yourself will resemble it. Drink, then, and be happy.'" "No. 83—A very plain but highly interesting hawk-headed vase in blue porcelain, found in the plain of Zoan, inscribed with the name of Osorkon, Ethiopian king,

Zerah of the Scriptures, 945 B. C., who fought the battle with Asa, one of the Shepherd Kings, 941, B. C., Chron. ii. chap. 14." "No. 185—Specimens of the mummied Ibis found in earthenware pots, in the Ibis pits at Sakkarah. These jars are made of coarse earthenware, called red-brick pottery, and are conical in shape." "No. 743—A caricature, painted on a fragment of limestone, representing a Lion seated upon a throne as king, and a fox as high-priest making an offering of a plucked goose and a feather fan." These specimens, taken as examples of the use made by Egyptians of clay as a material, disclose not only events of their daily life and worship, but also bear testimony to the truth of our Biblical history.

The art of pottery-making by the Egyptians is represented on a tomb of Beni-hassan, on which we see workmen engaged in the manufacture of vases, jars, etc., from their very commencement, where the sturdy artificer kneads the clay, passing it on to a companion, who bakes the now molded vase, till, finally, a figure walks off with two baskets filled with earthenware slung across his shoulders.

Few remains of Jewish antiquity in any class are to be found, the pottery now sent from excavations at Jerusalem being nothing but the common red Roman ware, known as Samian; and the age of the few specimens inscribed with Hebrew characters is very doubtful, as vessels of the same character are still found in use among the Jews of Turkish Arabia. The "chosen people" are certainly fine imitators and copiers of antique pottery—their inscriptions, however false, being made to contain some sense, and a slight resemblance to what might be an original; and I have known instances of *savants*, learned in Jewish literature, bringing home and exhibiting with fond pride an antique alphabet, "hot from the oven."

To the Greeks, however, we owe the beautiful specimens of potter's work, which make a visit to the European museums so instructive and interesting; and we are indebted to their language for the

generic name, ceramics (*Kerannumi*, to mix) which embraces the whole class of pottery. The large casks (*pithei*) were merely baked pots, of sufficient size to hold quantities of liquids, or provisions. They are not adorned with ornaments or figures, but were made of common ware. To this unadorned class belong the large egg-shaped two-handled *amphora*, pointed at the base, and which were filled with rich wines previous to being stored away in the cellars of their wealthy owner, who affixed to them an impression from his private seal. The *amphora* manufactured at Athens were considered the best, and are represented on the reverses of the coins of that city accompanying the name of the magistrate, the owl sacred to Minerva, being perched upon the vase. The art of molding soon superseded modeling, several vases being turned out of the same mold; and at

this period we begin to find the introduction of the black glaze, which formed later the back-ground to most scenic effects. The artists then essayed the effects of color, introducing red, black and yellow; blue, green and white being added at a later period. The pots were then thrust into the oven, and when taken out the artists touched up those parts which had suffered from too severe a cremation.

The galleries of the British Museum contain thousands of vases arranged chronologically, according to the styles of art, from the uncouth mass of baked pottery, to those elegant productions, graceful in form, beautiful in color, on which the artist has painted some love scene of the gods, or some of the

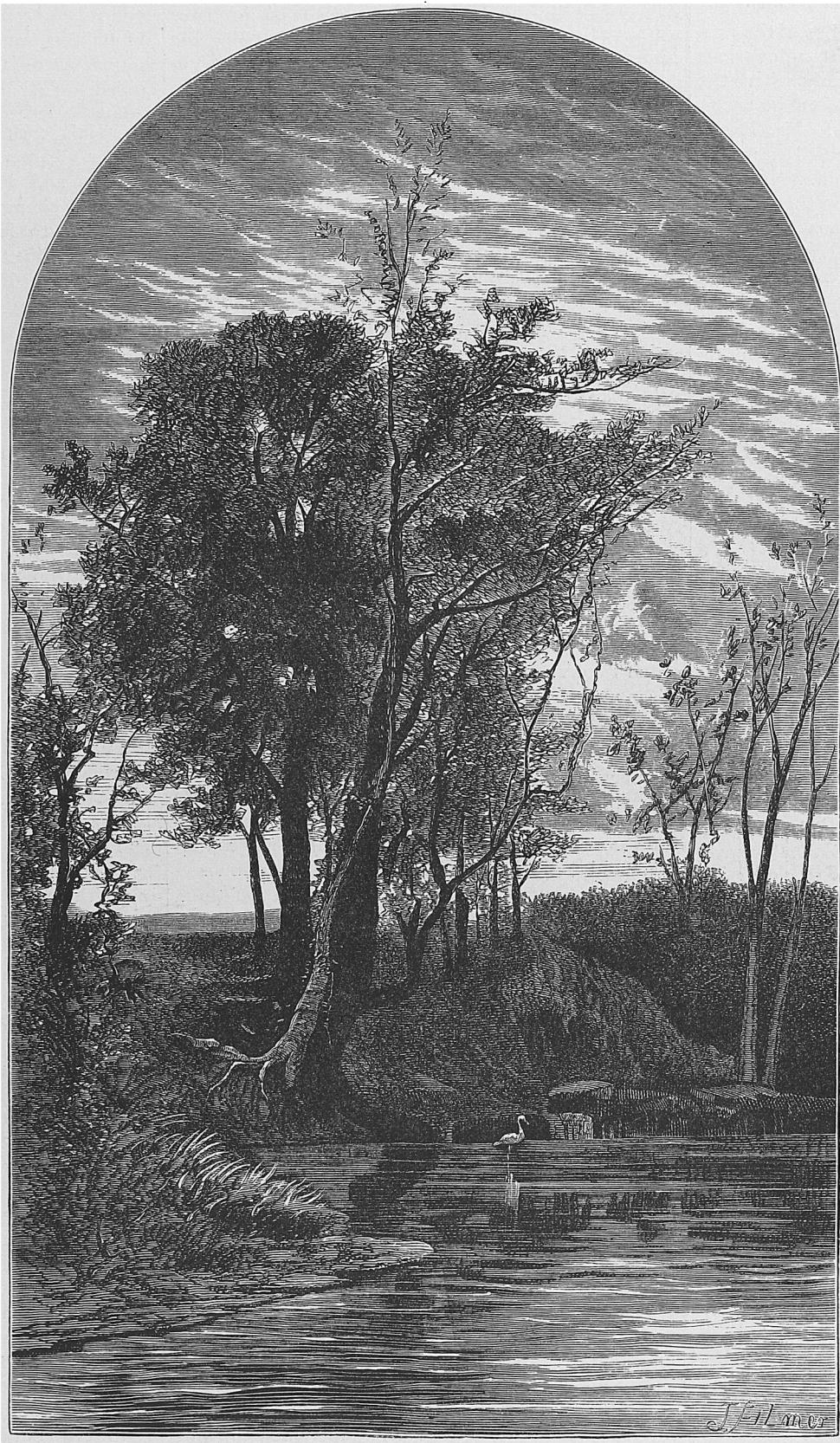
above their heads, or those of the tutelary god or goddess, partaking very much of the same character.

The next period is well illustrated by the description of a *hydria*, or water pitcher, on which is represented a group of females drawing water from the sacred well of Kallirhoë; the arms, feet, and features of the maidens who are filling, or carrying off their water-pots, being painted white, whilst the ornaments of their drapery are carefully picked out in color. On another vase we find the "pious Æneas" bearing off on his shoulders his father Anchises, whose white locks form a strong contrast to the swarthy armor of his broad-shouldered son; Creusa precedes them, her face, feet, and arms being painted

white, in the same manner as those of the females already described. Animals are also painted of a proper color; brown and black horses, spotted panthers, cats and dogs; the color being used now more scientifically to bring out strongly artistic effects. The finest bit of white painting will be seen on the celebrated Camirus Vase, on which is figured the surprise of Thetis by Peleus, the white body of the undraped Thetis being beautifully worked out, and the hair adorned with a gold band. The whole grouping of the figures is very well arranged, and thoroughly picturesque; the wings of the little Eros, or Cupid, hovering over them are also tipped with gold, which gives a rich finish to this favorite vase.

The florid period contains the largest collection of those myths which make ancient worships so interesting to scholars. Here great care has been taken to work out the various details of forms and features, the ornaments on dress, the attributes of gods or goddesses. A *lekythos*, probably contemporaneous with the age of Pericles (B. C. 430), representing Electra at the grave of Agamemnon, is painted in the rare colors—blue, crimson, purple and green. The subjects are numerous and varied, the principal ones relating to the deities and their attributes: heroic subjects, such as the Trojan or Theban wars; the labors of Hercules, or Theseus; the hardships undergone by warriors returning to their homes; sacrifices, repasts, scenes in the theatre, or gymnasium, and those pertaining to daily life. One of the finest specimens of the Panathenaic vases (given as prizes at the Athenian games) was discovered by the late Mr. Burgon, and is now in the British Museum. On one side Pallas Athênê (Minerva of Roman worship) stands fully armed, poised her spear, between two columns of the *Palæstra*, surmounted by cocks—the birds sacred to Hermes (Mercury) and the games; on the other side is a charioteer driving a two-horse chariot, (the Roman *biga*), urging the horses to their fullest speed, bells being attached to their necks. These

vases, filled with sacred oil, were presented to the victorious athletes, and are inscribed ΤΟΝ ΑΘΕΝΕΩΝ ΑΘΛΟΝ ΕΜΙ, accompanied by the name of the *archon* or magistrate, the date being about 330 B. C. Words significant of the use of the vase were often painted, and we find ΕΛΑ ΕΛΑ, drive, drive. ΠΟΛΥΜΕΝΕ ΝΙΚΑΣ—Thou conquerest, Oh Polymenos, which explain themselves. ΧΑΙΠΕ hailed the bibulous, one very interesting vase being inscribed "Hail and drink." After the name of the artist we find ΕΠΟΙΕΙ, ΕΠΟΙΕΣΕΝ, corresponding with the *fecit* of the modern workman. One vase bears "Doris painted me"—ΔΟΡΙΣ ΕΓΡΑΦΕΝ. The nomenclature of the shapes of these vases is great, the best known being the *amphora*, *hydria*, *kalpis*, *skyphos*, *lekythos*, *krater*, *oenochœ*, *aryballos*, *kyathos*, *kantharos*, *kylix*, *phiale*—and the queer drinking cup known as *rhyton*, formed so as to allow no



"And mark them winding away from sight
Darkened with shade or flashing with light."

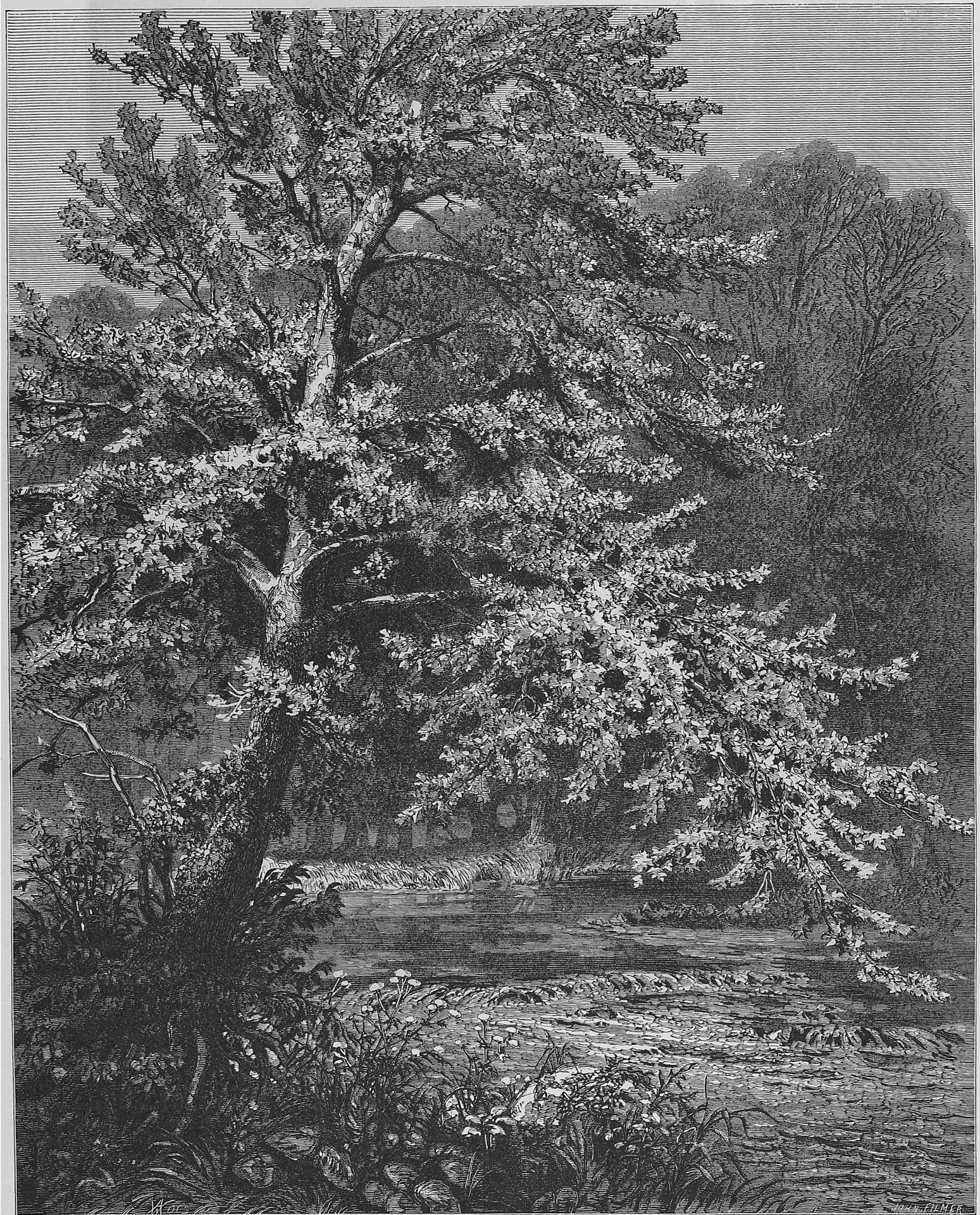
heroic myths calculated to stimulate the zeal and courage of the Grecian youth. The dates of these periods of best fictile art may be safely assigned from B. C. 660 to B. C. 416, or *circa*. The first attempts at ornament are to be found in the chequered, meandering patterns which seem to be the intuitive efforts of early art; black bands, or zones, were followed by the bolder attempts at birds and beasts, of a stiff, unnatural appearance, valuable, however, as early reproductions on pottery of the idea of the artist. Succeeding these is the series on which we find vases embellished with the efforts to represent the human form, and to ornament with a myth the sides hitherto unadorned. In this class will be found figured Homeric and other combats, the figures of the warriors being stiff and archaic in treatment—no graceful pose or easy attitude—the names inscribed

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GREEN RIVER.—AUGUST WILL.

"And the plane-tree's speckled arms o'ershoot
The swifter current that mines its root."